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# DEVOTED TO MUSIC AND ART.

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## GOUNOD ON EARLY MUSICAL TRAINING.

MUSIC is a language; it has all the characteristics of one. It is read, it is written, it is taught, it is learned. Like all other languages, it is perceptible to the eye and the ear. One thing only distinguishes it from the languages, properly so called, one feels it, or does not feel it. Still, although it has not, like speech, the special privilege of the word which is a precise and explicit representation of its object, yet music is a language, and those who speak it understand it very well by the signs of which it is composed, if not by the thoughts or sentiments which they express.

Now, if one reflects on the prodigious facility, the surpassing promptitude, with which children learn languages, not only their mother tongue, but several languages at the same time, without confounding one with another, it will be easy to admit what I say about early musical education.

I literally drank in music with my mother's milk. She was an excellent musician, possessing the most precise and clearness so necessary in a teacher.

Courageous and intelligent; when she was left a widow, she commenced to work. I soon found myself a part of a group of pupils which the interest of her position, as well as her character and talent, enhanced very much.

Spite of my age—I was only five—I was looked on as an advanced scholar.

See how I became a scholar!

My mother had made me her pupil as well as her nursing, and familiarized my ears with sounds and with words. Hence my perception of airs and of the intervals composing them was quite as rapid as my perception of words, if not more so. Before I could speak, I distinguished and recognized perfectly the different airs with which my ears were lulled. Here is a curious proof. Everybody knows there is a note which is called indifferently *ut*, and that the scale consists of a fundamental note, which is reproduced in the octave. We all know, too, that the scale is *major* and *minor*, according to the third and sixth forms of musical intervals, and that the *major* is more gay and joyful, the *minor* scale more sad and melancholy.

One day when listening to the street cries beneath our windows, I turned to my mother and said, "Mamma, he sings the do that weeps," meaning that the sad expression of the cry belonged to the minor scale, as it really did. I was then only three years old.

When I was about six, a musician named Jardin called at our house. "I have a little boy," said my mother, "who seems to be a musical prodigy. If you will try his musical perception, it will, I think, interest you." I was placed with my face in the corner of the room like a naughty boy.

Continued she, "improvise play anything you like, he will tell you in what key you play, and through what keys you pass."

Jardin was much surprised at the unerring exactness with which I followed and indicated the different modulations which his improvisation had traversed.

It must not be concluded from this that a precocious culture of the ear is sufficient to make a musician capable of composing. But it is certain that one can initiate the ear to musical language exactly as to spoken language, and can develop the musical sense in a much larger number of children than is commonly done.

I have seen in my life many examples of what I say. I have known children sing false because their mothers and nurses sang false and spoiled their ear. It is not the voice which is false, but the perception of the intervals which have been falsified by vicious expressions.

## MODERN ORATORIOS.

JUST as the old form of Italian opera has been succeeded by the more natural music drama, so has the old-fashioned tower oratorio been replaced by symphonic and dramatic sacred works. Rubinstein's "Tower of Babel," Liszt's "St. Elizabeth," and Raff's "The End of the World," may be cited as instances. It was to be expected that the form of oratorio, worked to death by Handel, should give place to something less wearisome, at least in regard to construction, to say nothing of invention. Most of Handel's airs are divided into two distinct parts, the first part being repeated after the second without variation of any kind. Nothing more wearisome in idea and effect than this could well be planned and afterward executed. Even symphonies have undergone some change in respect to the repetition of the first section of a movement, and I believe, for the better. Haydn first brought into prominence the effective and continued variation of a theme, for very times now appeared so new and so matter accompanied it, and thus saved the movement from becoming intensely wearisome when repetitions were brought in, as was necessary in a work that was founded upon the recognized symphonic form. Yes, Haydn was gifted in the direction of thematic development. When Mendelssohn produced his "Elijah," it was at once evident to musicians that he had written a truly dramatic oratorio, in which the sacred allotted to the dramatic was of an individual cast, almost suited for representation on the stage. His *arias* and duets even were full of dramatic significance, while the choruses were no longer mere displays of contrapuntal writing, but expressed the text with realistic power. As instances may be cited, the three choruses of the priests of Baal, the short dramatic choruses sung by the people in answer to the Queen's excited questions, and, finally, the two choruses, "Behold, God the Lord passed by," and "Then did Elijah the prophet break forth like a fire." All these numbers were new in design and unexampled in the realm of sacred music. But if we approach nearer to our own times, we find the distance between the sacred and profane still lessened. Such music as that contained in the "Tower of Babel" and the "End of the World," would stagger even Mendelssohn, could he arise and listen to it, as oratorio music. The three characteristic choruses of the three tribes (Shem, Ham and Japheth) are, in my opinion, the best ones of Rubinstein's, and are unequal work. Yet they sound distinctly operatic in style, and might well be performed to characterize stage evolutions.

It is to be expected that those who have never progressed beyond Handel's "Messiah," Haydn's "Creation," and even Mendelssohn's "Elijah" and "St. Paul," should condemn such writing as utterly out of place in a so-called sacred drama. And here have struck the right blow for modern sacred works; they are neither "sacred dramas" than "oratorios," so called and recognized. The purely religious and contrapuntal style of writing is fast disappearing, and the few works that have been written by modern composers more or less in this style have been far from successful. We consider Bennett's "St. Peter" a work of more than ordinary merit? What position among modern oratorios do such works as Sullivan's "The Light of God" and "The Light of the World" occupy? How high are Costa's two oratorios, "Eli" and "Naaman" rated by advanced musicians? How much real power do they exhibit in Mendelssohn's "St. John the Baptist" and "King David" and Gounod's "Redemption"? One of our contemporaries is to be remembered, and their predecessor "Elijah," and yet most of them are fashioned after the good old school, with, perhaps, a dash of the "Redemption."

It is very evident taste has changed in the matter of oratorios, as it has in the matter of operas. The

"Messiah" and "Creation" are heard with pleasure by large audiences, simply because they are thoroughly well known and have become revered on account of their age. Yet other works by Handel do not draw. What reception, then, would be accorded works by modern composers if written in imitation of "The Messiah" and "The Creation"? They would be an utter failure, of course. We like to listen to a Haydn symphony, but we would not go to hear a modern symphony if composed after the same style by a living composer. Works of the past age are accepted, especially those that are the outpourings of genius, but modern works have to be modern or they are doomed before they are heard. Yet such a work of the past age as Beethoven's "Egmont" or "The Mount of Olives" is not as popular as might reasonably be expected; whereas his great "Mass in D" is often brought before the public. Certain it is that the most modern form of oratorio (I prefer to dub it the "Sacred Drama") will continue to differ more and more from the old school work which preceded it and upon which it is really founded, for in development and scope it aims to portray the dramatic incidents of the story more vividly than has yet been attempted. The tendency of the times is to dramatic depth and vividness, and music that is only elegant and correct has little chance of success in the long run. The orchestra plays a more important part than ever in large vocal works at the present time, whether they be oratorios or operas. In modern ears even the orchestration of "Elijah" appears tamer than what the music seems to require. In the sacred works by Rubinstein, the orchestra is hampered by symphonic grasp and fullness, not alone because the ideas call for such coloring, but because such instrumentation is a necessity and existing musical phase of the times. This is the whole matter in a nutshell. I am convinced that the day is approaching when the serious operas and oratorio will not be very different from each other, *i. e.*, musically considered. The libretti will always naturally differ in scope and treatment, for oratorios will not commonly treat of small jealousies, conspiracies, etc., so common in operatic plots. With regard to the music, however, there does not seem to be any reason why, in some parts of an oratorio, numbers of a comparatively light and graceful character should not be introduced. They would serve to relieve the work of the hopeless monotony that must prevail where heavy counterpoint is brought in on every occasion, whether suitable for the situation and words or not. The concluding number of each part never fails to give the composer an opportunity to show his talent and to grasp upon complicated forms. There is nothing easier than for a composer to display profound knowledge and thorough workmanship in final, and as they broadened the field of musical art at the time they lived, so would they be first in all that tended toward progress if they were in existence now. Thus it comes that even the greatest admirer of Handel would shrink from having oratorio composed nowadays in the form and style of the original art-form, that must shed new lustre upon music and its creators.—H. W. Nicolls in the *Century*.

"Have you given the golden rule fresh water as I told you, Martin?" "No, no, no, and why would I? Sure they haven't drunk what they have yet!"

# Kunkel's Musical Review.

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I. D. FOULON, A. J., LL. B.,

EDITOR.

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HERE seems to be an inherent tendency in man to experiment, for the mere sake of experimenting, with any newly acquired powers and to make a display, merely for the sake of display, of newly obtained knowledge. In music, the discovery of harmony was followed by the development of those grotesque efforts at polyphonic writing, which today we see to be monuments of industry but quite devoid of inspiration. Yet these very works, worthless in themselves, used merely to display the knowledge of their authors, served to develop the skill to handle musical materials, and this skill afterwards enabled Bach, Handel and their successors to give their musical inspiration adequate expression. It seems to us that the increase of musical material in our day, the enlargement of the musical horizon by the breaking down of former harmonic limitations, is leading not a few of our modern composers to experiment with the new resources and to make a vain exhibition of acquired knowledge at the expense of artistic, emotional expression. Doubtless, good will come out of the evil in due time, and, in the hands of musicians of genius, the hizarre of the modern school will give place to forms of new and greater beauty.

WE fear that many young pianists, in their endeavor to excel as executants, spend so much time in practice that they have no leisure for study. This is not, as it may seem to some, a self-contradictory statement. Practice at the piano is generally neither study of the piano nor of the works attempted. As usually conducted, it deals exclusively with the development of technique, agility, correct tone-production, etc., which are all necessary as a means, but are pursued as an end. The proper aim of the pianist, the ability to give adequate interpretation to worthy compositions can never be attained by these means alone. When you have perfected the instrument, you have done something, you have done much perhaps, but you have not done all. To properly play a good composition is not merely to play the notes as they appear on the printed page, it is further to so play as to bring out the inner meaning of the work, and to so infuse it with intellect and feeling as to make it live again. This can only be done if the executant understands the melodic and harmonic construction of the composition and has,

by reflection and contemplation, learned to enter into the thoughts and feelings of the author. Many pianists who spend six hours per day over the keyboard play the finest works of the masters such as a school boy might read Shakespeare, rapidly, without mistakes of enunciation, but in a meaningless, prosy monotone, or with exaggerated and misplaced emphasis, and utterly without understanding. How much better it would be for them and for those who must listen to them if they would practice less and study more.

It is sometimes claimed for the fine arts that they have for their function and result the elevation of the moral level and the incultivation of moral and religious truth. It seems to us quite evident, however, that there is no direct or necessary connection between art and morals, the art feeling being often highly developed in those who are quite devoid of moral principle and *vice versa*. Yet, if the fine arts have no direct moral influence, no necessary moral or religious didactic force, it cannot be doubted, we think, that they have a certain power of intensification that adds to the strength of the impressions produced by the subject treated, and that the beautiful and the good are cognate ideas and suggest each other, so that artistic beauty, while it does not teach goodness, awakens the idea of it, or, in other words, creates an atmosphere favorable to its development. This, we believe, is the only real connection between art and morals, but it is far from being an unimportant one.

## CANT IN MUSIC.

MUSIC in this country has passed the period of detraction. It has become respectable. Musician is no longer in popular estimation a synonym for vagabond. Music is a recognized element of our culture and musical knowledge and taste are the "open sesame" that give many an otherwise uncultured person access to the treasures that are supposed to be stored in the closed apartments of that somewhat indefinite portion of our people that is dubbed, or rather dnnhs itself, society. "Society's" knowledge of music is, with us, as yet extremely superficial, and it easily becomes the dupe of musical cant, for there is cant in music just as there is in religion. Just as the religious hypocrite learns a few set phrases of more or less religious import which he uses "in season and out of season," in order to impress others with an exalted idea of his great spirituality, so the musical hypocrite commits to memory certain more or less technical formulae, expressions of opinion, etc., cant phrases purely, which are not at all the expression of his views or feelings, but simply the expression of the views and feelings which he thinks he would entertain if he were what he pretends to be and is not. Musical "canters" of this sort are so numerous among us that we have often wondered where were our honest and intelligent lovers of music. We have seen—and who has not?—and heard of several hundred, listening to the renditions of compositions which we felt were distasteful to most and unintelligible to nearly all, and we have heard these same people rave grotesquely over the "sweetness" of the music of Brunnhilde's self-immolation scene, or the "grandeur" of the diapason of the penultimate in the "Pastoral Symphony." We speak of those who had not read some analysis of the work written by some supposedly competent critic, for those that had generally saw in the work performed just what the fancy of the "analyst" had put there. Now, all this talk was "bumcombe." Yet, if it were only that,

we might laugh at it and pass it by without further notice, but it is more than that, it is cant; and cant, this outward expression of inward hypocrisy, the indirect claim to an advancement that does not exist, means degradation to the canters and discountenance to others, for it is evident that he who falsely claims to have reached any given degree of excellence, must thereafter cease all visible efforts to reach that point, or himself expose the hollow-ness of his pretences; while those of the onlookers who are deceived by the fraudulent pretenses are, believing them to be what they claim, conscious of their inability to reach the high plane which the canters say they occupy, cease making any efforts towards any advancement. Nor is this all:

This cant has set up a fictitious standard of excellence and prevented the recognition of merit that did not agree with the artificial and not seldom erroneous notions of those whom the canters looked up to as the judges upon whose opinion they would pin their faith. How many so-called musicians are ready to acknowledge great merit in a new composer, until some one whom he considers authority has given it his sanction?

This modern musical cant has done worse still. It has spoiled the power of correct listening, as well as warped the judgment of the listeners. Since it is a mark of intellectuality to have musical tastes and opinions, it came to be thought by our canters that they must listen for the intellectual contents of compositions, to find in them the expression of thought almost as definite as that of spoken language. The elementary truth that music is an art, and hence primarily addressed to the feelings, has been lost sight of; the imagination has been repressed and many who could have felt the beauty of music, since the sense of the beautiful is innate, have been led to attempt analysis, which presupposes a knowledge which they had never acquired, and to obscure with "a science falsely so called," the beauties which the Creator has prepared for the hearing of those who, though without musical training, have "ears to hear" and honesty not to pretend to hear more than they do really.

We do not pretend, of course, that it is necessary or wise for the ignorant to constantly parade their ignorance, for those who have no musical knowledge to go about advertising that fact, but we do say that there is an epidemic of false pretences in music, a show of knowledge that does not exist, a claim to tastes that are not at all those of the claimants, and we insist that until honesty in the matter of music has become the rule, (whereas it is now the rare exception) no genuine great advance in general musical culture can be expected. The canters, the pharisees of music, are music's worst enemies to-day, and conscientious musicians everywhere should unite in making a relentless war upon them; but before doing this, it might not be ill for them to examine their own baggage to see whether their themselves are entirely without the "leaven of the Pharisees."

NOW that the winter is approaching, we would again renew our plea in favor of the organization, wherever and whenever practicable, but especially in the country districts, of the old-fashioned singing-school. We say, singing-schools, not "musical nouns" nor "conventions." The singing-school is the common school of music, the "normal" so-called (ab-normal would be a better name) is the common-school pretending to teach university branches. There is nothing in common between the two in pretensions or work accomplished. The singing-school with a thorough teaching of the rudiments of music (and it cannot be thorough if it attempts any more) can do much for the advancement of music among our people.

## FORSAKEN.

Yes, 'twas for him I left my father's home,  
 For and what he called his love. For him  
 I scorned both men and God. Now God and men  
 Both scorn me on his bed of folly, and I,  
 Forsaken, wander here, a pest, a blight.

Men grasp his hand and women welcome him,  
 And yet he hates the day that I am.  
 I bring them loaths, a by-word and a snare;  
 For him the warmth, the dreader's glowing glow;  
 For me the wintry blast, the snow, the want  
 Of common comforts all. I dare not die  
 And yet, 'twas for him, weary into death!

If there's a God, why lets He such  
 things be?  
 Why bring the scales of justice,  
 In His hands,  
 Unseen thus? Why must I hear  
 alone,  
 Alone, the dreadful harken of our  
 sin,  
 Make himself heavier by his heart-  
 lessness?

Like molten lead, my trespass  
 seizes and burns,  
 Searing my soul-yet cannot I re-  
 gret,  
 Still less can I forgive my grievous  
 wrong.  
 I love him still with hatred long and  
 deep.  
 I hate him yet with ever hung'ring  
 love!

My lady! there! How oft he's said  
 All he now says to you! Beware,  
 Beware!  
 He'll be like! His wicked, forked  
 tongue  
 Is like a serpent's and his gentle  
 speech  
 Like Siren's songs that lull to dread-  
 ful wreck.

Would I could warn you now! Yet  
 why should I?  
 You'd scorn the outcast nor believe  
 her tale.  
 Yet pure as you was I until he came  
 With hoarded words my innocence  
 to guile.  
 Why should you not fall, even as I  
 fell?  
 Drink down the drops of sorrow's  
 bitterest cup  
 And learn how near to heaven hell  
 can be.  
 Hate unto love and faith to unbelief!

If I should kill him, he that murder-  
 ed me.  
 That took from me my life of inno-  
 cence.  
 What would men say? Perhaps I  
 shall smn die.  
 When all my love has burned to hate,  
 but now,  
 My coward heart would still restrain  
 my hand.

A footstep! 'tis the watchman's  
 measured tread.  
 Men must not see me weep!—I must  
 away.  
 I. D. F.

AMERICAN AND GERMAN  
PIANOS.

M. Victor Mahillon, editor of *L'Echo Musical*, author of a well-known work on acoustics and Conservator of the Museum of Instruments of the Brussels Conservatory, in other words, a very competent judge as reporter of the jury on musical instruments exhibited at the Amsterdam Exhibition, gives preference to the American system of constructing pianos. He says:

"The American system has over the old system the considerable advantage to unite many conditions of durability to diminish the part played in manufacture by the specialist workman, to substitute the machine for manual labor, and to distribute better than the old system the division of labor—the first source of cheapness and business perfection."

Mr. Mahillon is not an admirer of the cheap grades of German pianos. Of these he says:  
 "In the category of low-priced instruments Germany prevails. Certain German makers have transformed the art of manufacture into an exact science, largely using the facilities which the American system has produced in mechanical production. Some of these makers have even succeeded in establishing an export trade in pianos,

the price of which is at least half that of those manufactured under ordinary conditions. But if these pianos have a sort of outward appearance, if their construction permits them to resist the atmospheric influences of the different climates over which their sale is distributed, the examination of these instruments, in respect to musical qualities, and the finish of the various parts of which they are composed, betrays at first sight the vulgarity of their origin. The piano is, in our days, a piece of furniture, although still a musical instrument; and we believe we do not exaggerate in estimating

two different sorts of makers, and, despite competition, the success of the one assures the success of the other. [In what way?—Ep.]

The only actual method the two kinds can employ to rival Germany is, in our opinion, to break definitely with the old method, and to follow, like our neighbors on the other side of the Rhine, the principle of the American system. Nobody will, in our idea, deny the superiority of this system, the solidity of the fabric construction of the instrument and of its durability; while the admirable results which have been obtained by the new system occupy the front rank of German manufacture prove equally that the pianos of the old school respond to all the most delicate exigencies of art.

We must certainly admit that in the manufacture of art pianos the benefits of the substitution of mechanical for manual labor should be of little importance, because here the question of price has but a small influence on the buyer. We should also recollect that the makers bearing great names—faithful to the old school—let us say more or less faithful—have happily up to the present, not been subjected to German competition. But will this situation be maintained? Doubt must be permitted, and freely we believe an absolute reply in the negative. If it were proved that, with equal merit, the productions of the new school can leave the further advantage of moderation in price.

In industrial manufacture the question of price surpasses all others. To establish an efficacious competition is the first condition which is imposed is equality of the means of production, and consequently, for the moment, a complete reorganization of the workshop. This question opens up the question of the price of labor, which would be less in Germany than elsewhere. But do we not know that the most complicated part of the piano—the action—is very often furnished to Germany by French houses? And do we forget that it is from Berlin that most of these pianos, whose cheap price has astonished all visitors to the Amsterdam Exhibition, are exported? and that at Berlin the price of labor ought not to be lower than in Paris and other capitals? What, then, is the reason of the low price of German pianos? It is in the lack of complete finish in all the parts which do no fall immediately under the eye; it is in the want of costly care and trouble; it is in the economy practised in the choice of all the materials which do not cooperate to assure the economy of quality of tone; it is in the establishment of a division of labor on a very large scale, in which the maker finds the reduction of price is effected.

It is certain that they must not always sacrifice with impunity everything to cheapness, and in many cases, on the other hand, the means, and we venture to say that between the two kinds there is a very large scale, in which the two kinds being incompatible."

The last issue of *Brainard's Musical World* publishes as its own "The Musician to his Love," a sort of *tour de force* in which musical signs, etc., are used in rhyme, and which was written some years ago by the editor of KUNKEL'S MUSICAL REVIEW and published in its column over the signature of the author's initials. As the matter is so recent, we suggest to our friend Merz, the policy of acknowledging its source.



FORS. 1884.

the proportion of buyers as three-quarters of the whole, those who in purchasing a piano merely follow the fashion of the time. The success of the cheap pianos is astonishing; but does it present a danger likely to agitate the trade of serious manufacturers? We believe not. We estimate on the contrary, that the true danger will consist in giving too much importance to this question, and in seeking to establish a competition in products which have nothing in common but their name. The necessities of our epoch have forcibly introduced to the manufacture of pianos in general a division into two very distinct kinds, viz: the art and the industrial manufacture. These two kinds concern

## MUSICAL SOUNDS.

It has been shown (in my last article) that all the sounds in nature are not musical sounds properly so-called. In order that a sound may acquire a musical character, it must satisfy the essential condition of being agreeable to the ear. It is in this essential least all the sounds produced by imperfect instruments must be rejected, whatever may be their pitch. All those, also, which are too high or too low and which are either disagreeable or insignificant. There remain, therefore, the notes comprised between about twenty-seven and 4,000 vibrations per second, which form an interval of a little more than seven octaves, between which limits the music of all countries and all nations is written.

But it would be a grave error to suppose that between the limits hinted at all the notes can be used arbitrarily or at will. Experience teaches that any one of these notes may be chosen in executing or beginning a piece of music. But when once this note is selected, all the others that are to follow or accompany it are limited, and we move in a very restricted circle. This is not only the case in our modern music, but also holds good for the music of every epoch. There is no instance known of a musical system, however barbarous it may be, in which the choice of the notes is left to the fancy of the composer or performer. The history of music, on the contrary, teaches us that it has always been sought to select, from the enormous number of possible notes, an infinitely more restricted number, according to certain established rules, in which musical instinct was at times influenced by scientific theories of greater or less value, giving the preference to one and sometimes to another of such theories. Were we to attempt to analyze the complexions which instinctively or rationally have guided different nations in the historical development of music, we should find it not to test itself by saying that in our modern music, art has outstripped science with rapid strides, and it is only quite too late for the latter to be able to give a complete and rational explanation of what the former has effected by means of delicate aesthetic feeling.

It may be established as one of the fundamental principles of our music, that the ear can only endure notes, be they single or combined, in this condition—namely, that they should bear simple ratios to each other in respect of the number of their vibrations per second. As we shall see, that the ratio of the number of vibrations per second of the notes selected by our numbers. I will for the present content myself with indicating its more important consequences.

It is not without some hesitation that I enter upon such a subject, for I shall have to go through a series of figures, and indeed to argue entirely upon figures. The road is rather a rough and thorny one, but I trust that, like the traveler who courageously climbs the steep and rugged sides of a mountain in order to enjoy not least a vast and magnificent panorama, so from the arduous climb of the present moment a vast horizon will open out before the reader, in which he will discover the synthesis of one of the grandest creations of nature—namely, the music that in itself forms one of the most brilliant pages in the history of human culture.

The most simple case that can be imagined between the vibrations per second of two notes is that in which both are represented by the same number of vibrations per second, and which is to be in unison. If they be sounded one after the other, they only form one more prolonged note; if they be sounded together, they form a single note of double loudness. It sometimes happens, however, that two equal notes instead of supporting each other are contrary to each other, and the result is what is called interference. This happens whenever the vibrations of the two notes are such that the first note makes a movement in one given direction, while the other makes a precisely contrary movement. It is evident that such contrary vibratory movements must destroy each other's effect, when superposed in the air in which they are propagated, as the effect of air which oscillates in the same time and with the same force in two opposite directions, not being able to follow either, remains at rest.

When two equal notes, however, are superimposed, their support each other, but on the other hand, their effect is destroyed if they are equal and opposite.

The question is interesting as to what happens when the two notes produced are not therefore quite not quite identical, but have not therefore quite

the same number of vibrations per second. A new phenomenon then appears, known by the name of *beats*.

In order to show what these beats really are, the following experiment may be adopted: Two large glass organ-pipes are taken, which give equal notes, and are placed close together, one attached to a blower, and sounded together. We obtain the same note, only of double loudness. But if the pipes are not quite equal, the effect is different. But the pipes are so made that it is easy slightly to alter the note of either. For this purpose, one of the pipes is closed by a movable plate, by lowering which more or less the aperture in the top of the pipe is diminished. The clearest effect thus produced is similar to that obtained by shortening the pipe. The note is slightly raised, and the number of the vibrations of the pipe is regulated at will.

Now let the note of one of the two pipes be slightly raised. The difference between the notes of the two pipes is so small that even a practised ear can scarcely perceive it for such low notes. But if the two pipes be sounded together, the sound is obtained of varying loudness, now strong and now feeble, and very marked jerks or shocks are perceived. These shocks are the result of the interference between the notes of the two pipes, but very small, the beats will be very slow, not more perhaps than one in the second; but if, on the contrary, the difference be increased by raising the note of the first pipe, they will become more frequent. By suitably regulating the movable plate, and leaving the other untouched, 2, 3, 4, 5 or 10 beats per second may be obtained. In the last case, however, it is difficult to count them, but they are distinctly audible, and remain so up to 20 or even 25 per second; beyond that the ear is no longer able to distinguish the beats.

Beats of this kind are very common. They are more especially heard in instruments with fixed tones, such as the organ, the piano, and the violin. There are a few signs that the instrument is not well tuned, and afford a very simple and correct means of detecting the error, and of setting the instrument. All that need be done is to time them until the beats cease.

Beats of this kind, in fact, the phenomenon of beats is very common. In itself, it is not possible to cast a large halo so that it may present at every point a new and different aspect. The phenomenon is simplicity. The bell therefore, easily divides into two not perfectly equal parts, which by vibrating somewhat differently produce beats.

It is easy to understand how these beats are produced. If two notes make exactly the same number of vibrations per second, except in the special case of interference, which will not be here taken into account, the vibrations of the two bodies coincide, and a note is produced of double loudness; but if the two notes be not of exactly the same pitch, the phenomenon is more complicated. Let us suppose, for example, that the first note makes 100 vibrations in a second, and the other 101. If they be sounded together, the first vibrations will coincide, but the second of the first note will be added together, and a louder note will be produced. But at the fifteenth vibration of the first, the second will have accomplished fifty and a half vibrations. But as a vibration always has one half in which the vibrating body moves in one direction, and the other half in the opposite direction it follows that at the fifteenth vibration of the first note, and the corresponding vibration of the second, the movements will be contrary, and the note will therefore be sensibly diminished, or at least more or less considerably enfeebled, and the same will be the case with the other notes. The note corresponds the one hundred and first vibration of the second, and from this point they again coincide, and the result is that the note is heard that for each difference of one vibration there seems to be one strengthening and one enfeebling of the note.

It is evident that if the difference of the notes be contrary, and the note will therefore be sensibly diminished, or at least more or less considerably enfeebled, and the same will be the case with the other notes. The note corresponds the one hundred and first vibration of the second, and from this point they again coincide, and the result is that the note is heard that for each difference of one vibration there seems to be one strengthening and one enfeebling of the note. It is evident that if the difference of the notes be contrary, and the note will therefore be sensibly diminished, or at least more or less considerably enfeebled, and the same will be the case with the other notes. The note corresponds the one hundred and first vibration of the second, and from this point they again coincide, and the result is that the note is heard that for each difference of one vibration there seems to be one strengthening and one enfeebling of the note.

The phenomenon of beats is not only observed when the two notes are almost in unison, but also when the two notes are to each other, in respect to their number of vibrations per second, as two notes in unison, in some other ratio. Let, for example, the number of their vibra-

tions per second be as one to two, then, if the proportion is exact, there will be no beats; if, on the other hand, the proportion be not exact, the beats are at once heard. In order to show this, take two pipes giving the fundamental note and its octave, and the first note be slightly raised above its place, be perfectly tuned and sounded together, there are no beats, and the harmony is agreeable, there are no clear beats, and the effect is that of a single note. If ever so slightly altered, immediately unpleasant beats appear, which spoil the harmony. It is curious to analyze and explain the nature of these beats, to explain this phenomenon. It is enough, however, here to draw this conclusion that the beats are at once heard, and that the means of producing them are not so much that the two notes are not so tuned that their vibrations may be represented by a simple ratio. But as simple ratios are not the only ones which agreeable harmonies may be produced which shall be agreeable to the ear, it follows that the presence of beats is a proof that an instrument is not properly tuned.

In strict relation to the phenomenon of beats, as a necessary consequence to the combination of two notes, are those notes whose discovery, made towards the middle of the last century, is generally attributed to the celebrated violinist Tartini, and to which the name of *resonant notes* or sometimes *difference notes* is usually given. The theory of these notes is not very old. It is true, it has been held that when the beats become very rapid, so as to be more than 10 per second, they produce a new note, which is called the *difference note*, which is the resultant note. If there be two notes one of which makes 100 and the other 125 vibrations per second, the difference note will be 25 vibrations per second, and the resultant note will be 225 vibrations per second. There are thus three notes—the original two of 100 and 125, and the resultant note of 225 vibrations per second.

But this explanation, however simple it may appear, and however plausible it may seem, is open to certain serious objections on which it is impossible to dwell. The true theory of resonant notes is not given only by means of mathematical calculation.

All that need here be said is, that resonant notes are really different from difference notes. The difference between their vibrations per second really corresponds to the difference of the vibrations per second of the two combining notes. If the two notes are combined together, one of 100 and the other of 125 vibrations per second, a resultant note is obtained, which really corresponds to 25 vibrations per second.

These resonant notes may be experimentally observed by means of two organ-pipes, one making 30, and the other 250 vibrations per second, giving a harmony which is represented by the ratio 1/10, and which, as will be seen later on, is called a *major third*. When they are sounded together, besides these two notes, a low note is very clearly heard, which corresponds to 50 vibrations per second, a number which is the fourth part of 200, or the half of the half. The half means the lower octave of a note, therefore the half of the half signifies two octaves below this same note. It follows that the resultant note which is formed ought to be the second octave below of the note of 200 vibrations per second, which with a little attention is found to be the fact.

Resonant notes are always present whenever two different notes are sounded together, and thus a very simple rule for determining them: the number of vibrations per second of the resultant note is always the difference between the number of vibrations per second of the notes that are combined. But as it is more important in the theory of sound to know the ratios of the number of vibrations per second of the different notes to each other than to know the absolute number of their vibrations per second, the resultant note is usually expressed by whole numbers. In the case of the major third, it may be said that the notes 4 and 5 have been combined, since the ratio is the same as that between 200 and 250. The resultant note is then represented by the difference 1.

The resultant notes have great importance in the theory of music. They are frequently very loud, it is necessary to take them into account, and also their ratios to other notes. It is not enough to select those which themselves will give an agreeable harmony; it is necessary for the ear to be able to recognize them, and to know these which will be in relation to the combined notes.

It may be said that these resonant notes are not really real. It follows from this that

they can combine with each other and produce the resultant notes, which are the resultant notes of the second order. There are thus resultant notes of the third, fourth order, etc. But as these notes are so feeble that even a practised ear cannot succeed in distinguishing them, in most cases it is not worth while to take them into account.

The most simple ratio that can be imagined after unison is that of 1:2. This is the ratio called that of the octave. This note is called the octave of the fundamental note that makes twice the number of vibrations per second. Doubling the number of vibrations of a note means raising it to its octave, and the octave note makes twice the number of vibrations per second of a note to one half, means descending to its octave below. The octave of the octave is represented by a number of vibrations per second four times greater, the third octave by a number eight times greater; the second octave, etc., octaves below are expressed by  $\frac{1}{2}$ ,  $\frac{1}{4}$ , etc. of the vibrations per second of the fundamental note.

The harmony of the octave with the fundamental note is very consonant. When the two notes are perfectly in tune, which is recognized by the complete absence of beats, the ear does not distinguish two notes. One single, open, clear, *note*, as it were, is heard, with a somewhat modified timbre. The Greeks used to call this mixture, properly so called, in their music, nevertheless admitted singing in octaves; which is easily understood, when we remember that the practices of women and boys are an octave higher than those of adult men; therefore a chorus, singing all together, must necessarily be accompanied in octaves.

The resultant note produced by the combination of the notes 1 and 2 is again 1, which means, that the fundamental of the fundamental is the fundamental. The resultant note serves to reinforce the fundamental note.

Other simple ratios are furnished by the fundamental note 1 united to one of the notes of the harmonic series 2, 3, 4, 5, etc. The note 2 represents, as has been seen, the octave of the fundamental, or as it may also be called, for reasons which will be seen later on, the *fifth of the octave*; the note 3 is the *third of the octave*; the note 4 is the *fourth of the octave*; the note 5 is the *fifth of the octave*. These notes form agreeable harmonies with the fundamental note. Their only defect, musically speaking, is that the intervals between the notes of the fundamental notes are very great. These harmonies, however, are certainly poor, but not unpleasant, and are especially useful in the construction of musical instruments. The fundamental character of these harmonies is, that the resultant notes arising from them also belong to the harmonic series. Thus, for example, the resultant of 1 and 3 is 2, that of 1 and 4 is 3, and so on; and the resultant notes of the second order are found, when we come to analyze them, to strengthen the fundamental note.

But music would be extremely poor if it were limited to limit it to these few notes, although they are the most natural ones. Certain brass instruments, indeed, have no other notes at their disposal, as, for example, the primitive keyless trumpet; but the melodies played on such instruments are very restricted and monotonous, and practical musicians, therefore, have been compelled to go farther into the matter, and to see if they could not find other ratios which, although more complicated, are the first, would be still simple enough to be acceptable. But it naturally follows, from the principle laid down at the head of this chapter, that the less complicated the ratios the more perfect are the harmonies. The introduction into music of more and more complicated ratios has therefore been made slowly and gradually. This must be considered as progress in the sense that it has increased the number of notes, but it is progress made at the expense of primitive purity.

Starting from this principle, let us see how far this has been done up to the present time, and how much farther we can reasonably go. What has been said is of itself sufficient to show, that the result of those who maintain that music is not the result of absolute aesthetic principles, but that it is rather the result of success, which is reduced to an education, is evidently primarily dependent on the æsthetic aspirations of different nations, and on the state of their civilization. History shows that all bold musical innovations have had to contend with immense opposition, and this is convenient, though not without its drawbacks, to look upon the voice as only rancor or personal envy. The true reason is that there is no mathematical expression of the note; and it is equally difficult to establish when a sound ceases to be agreeable. Whether it is more

or less simple, more or less complicated, more or less agreeable, it depends on the habit of the ear how far it will follow a hold innovation. In truth certain harmonies which are now considered as perfect, have been very recently assigned to past centuries, especially in the early stages of music.

F. BLASENA.

### "AULD ROBIN GRAY."

THE many of the popular ballads of Scotland and "Auld Robin Gray" was the first associated with words of a coarse and vulgar nature. This melody, with its then accompanying words, was frequently sung in the castle by a female friend of the family; and it was in vain to give it a more fitting setting that "Auld Robin Gray" was written.

In a letter to Sir Walter Scott, Lady Anne Lindsay, the author, gave the following account of the song:

"I longed to sing the air to different words, and to give to its plaintive tones some little history of our life in humble life, such as might suit it. While attempting to effect this in my closet, I called to my little sister, now Lady Hardwick, who was the only person near me:

"I have written a ballad, my dear, I am expressing my heroine with many a sigh, and broken her father's arm, and made her mother fall sick, and given her auld Robin Gray a new name; but I thought I should sing in the castle by a female friend of the family; and it was in vain to give it a more fitting setting that "Auld Robin Gray" was written.

The cow was immediately lifted by me, and the ballad completed.

"Auld Robin Gray" soon became popular at Balcarres and throughout the shire; but Lady Anne did not betray the slightest vanity, and she was more sought to be discovered, and a reward of twenty guineas was at length offered to the first person who could definitely settle the point. Even the learned Society of Antiquaries took up the subject and their secretary was instructed to wait upon Lady Anne for information. The secretary had but little success, his cross-questioning meeting with a reply which left him as ignorant as before regarding the authorship of the song, Lady Anne saying to him:

"The halloo, in question, in my opinion, has met with attention beyond its deserts. It set off with having a very fine tune set to it by a doctor of music; was sung by youth and beauty for five years or more; had a romance composed from it by a man of genius; was the subject of a play, an opera, of a farce, acted by the best company of America, acted by *Punch*, and afterwards danced by dogs in the streets,—but never more honored than by the present generation."

It was not until the song was sung by Sir Walter Scott, that had the secretary asked the question obligingly insisted that the song was written by him. We would have told him the fact distinctly but confidentially.

In compliance with the request of his mother, Lady Anne wrote a ballad to the song many years later; though it was inferior in merit, and has been forgotten. She never gave a clue of the origin of the song. Her mother committed the additional verses to memory from hearing them sung by Lady Anne. Sir Walter Scott, who quoted one of the verses in "The Pirate," giving the name of Lady Anne Lindsay as the author, which was the first occasion on which the authorship had been announced publicly, and which induced Lady Anne to furnish Scott with the history of the song, which he published in "Waverley" for having so distinguishedly noticed and given it new life and interest. The title of the ballad was "Auld Robin Gray" to its real author.

Though Lady Anne wrote other songs, "Auld Robin Gray" was her only work possessed of sufficient merit to come into popular favor. This was one of the happy results of genius which may be said to last a lifetime. A distinguished critic said of it, that "The elegant and accomplished author has, in this ballad, produced a work which is tender and simplicity, for which the Scottish

song has been so much celebrated, united a delicacy of expression which it never before attained." Sir Walter Scott characterized it as a "rare gem," which is worth the notice of the dialogue of Dryden and Æthylia have had together, from the days of Theocritus downward, "the perfect song, the tender, so lovely, so pathetic, so tragic, that criticism is disarmed, and falls down to worship before it!"

"Auld Robin Gray" has not been left exactly as it came from the pen of Lady Anne. The first verse is omitted frequently,—for that it is so, is unable to say, for it is certainly most fitting introduction to the story:

"When the sheep are in the field, when the kye's at home, And a' the wae's wailin' in shewer: for my e'e, The woe's wae's wailin' in shewer: for my e'e, Unken by my gude man, who sleeps sound in bed."

But besides this, several alterations have been made throughout the song, some of which called forth the remonstrance of Sir Walter Scott.

"Jeanie, for their sakes will you no marry me?"

is marred frequently by the omission of the word "no," and in the fifth stanza the name "Jeanie" has been substituted most unwarrantably for "Janie." Many other alterations in the text of the song have been made at one time or another; but a genuine copy will be found in "Songstresses of Scotland."

The tune to which "Auld Robin Gray" is now sung is not the one to which Lady Anne wrote the verses. The old melody, though not wanting in a certain rugged kind of beauty, is inferior to the present popular melody, which was, it is supposed by Rev. Wm. Hillier, the rector of Wrington, in Somersetshire, and which therefore cannot be claimed as a Scottish melody.

Lady Anne Lindsay, the daughter of Andrew Barnard, son of the Bishop of Limerick, and afterwards secretary to Lord Macartney, Governor of Cape Colony, and thus spent a considerable portion of her life far from the home of her ancestors and her early days. She died at the family residence in Berkeley Square, London, in 1855.—*Zerchana*.

### THE SINGER AND THE ACCOMPANIST.

IN considering the art of accompanying it is often looked at exclusively from the singer's standpoint. The accompanist, we are told, is a subordinate and inferior singer. Indeed, not only is he the follower, but also the slave, subject to all the whims of his master. The accompanist, in the majority of cases, has no enviable lot. He is often greatly the musical superior of the person whose vocal gyrations he is to follow; and is forced to abolish time and rhythm and to compound divers musical felonies to his disgust, because in no other way can he get along with the singer. How many of our singers know anything of a key-board instrument? How many can realize the effect of an accompaniment? How many of our musical theory in form of composition, or harmony, or musical theory in any of its other branches? How many care for the success of the accompanist? How many are willing to sacrifice petty vanities in the display of choice notes for the sake of giving a more complete performance? I fear there are few. I have heard too many of the great artists who had things to imagine in the life of a singer, and a better.

There are vocal teachers who alter notes and words of songs in order to suit an acknowledged singer, thus fostering the idea that the singer's interests are paramount and the song but the excuse or the occasion for display. When the great vocal artist, the term *singer* the vocalist understands the vocal part is considered beneath the singer's respect, how much beneath his notice is the accompaniment? Of course we must have accompaniments. They are useful in the hurry-and-scurrying between the verses when the singer has to get along and smile sweetly on his friends in the front row. Then the accompaniment is of some importance. We must have it, and it is, as I claim, our "artist's" attention the accompaniment is lost sight of, there is no attention given by the singer to clearness of note figure, the accompaniment to any expressive passages, nor is time allowed for their careful delivery. Our singer gives no attention to the accompaniment, and he does not suffer the pianist to be even a co-laborer (in a literal sense), but goes like a will-o'-the-wisp through the voice of the accompaniment, now *fortissimo*, and now *pianissimo*. This, we are to understand, is singing with expression. It is,

truly, expression. It expresses the singer's ignorance, his vanity and his lack of all musically qualities. And just here an interesting query comes in: Why is it that contraltos pay so much more attention to the musical text, especially in the matter of time, than do the other voices? Such, at least, is the fact.

But what shall we say about the accompanist? Musician though he may be theoretically, he often shows little musicianship. There is the unimaginative accompanist who regards the accompaniment as a piece of instrumental music to be performed with all care. Well, does he carry out his self-imposed task? We can almost hear him counting *one, two, three, one, two, three*. If the singer does not keep with him it is surely not his fault, for has he not played it exactly as it is written? There is also the conceited accompanist who fancies the song is composed and the audience gathered together in order that his powers of virtuosity may be displayed. What a fine prelude he gives us by his *arpeggio* and high chords! *Trump! Bang!* Surely we have all known this gentleman. When the song is done and we have listened in vain to hear the singer above the thunder of the piano, and the singer has retired with, doubtless, malice in her heart, we heartily wish that all such accompanists were translated or otherwise disposed of.

We have, again, the accompanist who humbles and the one who forgets the repeats, and the good accompanist, accurate, sympathetic, watchful and worth his weight in gold to the singer. The singer and the accompanist may be likened to a partnership. The singer has contributed the greater capital by reason of his voice. The voice emanates from a living body and appeals to us as wood, iron and steel in piano-forte shape can do. Each member of this partnership must contribute to the success of the whole, and not endanger it by taking personal risks. Nor must the senior partner assume the rôle of his junior; for, although he is the head, still his partner has rights he is bound to respect. Hence, although, for their joint honor, the accompanist must follow even where he knows the singer is wrong, still the singer must not take unjustifiable liberties because he knows he will receive the benefit of it.

The singer and the accompanist should have one end in view: to properly interpret the song. The qualities necessary to the accompanist are sympathy, executive ability, self-denial and the desire to do all that can be done to enhance the general effect. With mutual good will everything can be done. The partial indifference of the accompanist manifest in the better class of song, in which the accompanist has an interest of his own, is a further confirmation of the fact that the singer is not an absolute monarch, but a constitutional sovereign subject to law.—H. C. Macdonnell, in *American Art Journal*.

SOME one who believes that "bravery is the soul of wit" writes: "But I needn't remember, they'll be up."

A BURGOLAR got into the house of a lawyer the other day. After a terrible struggle the lawyer succeeded in robbing him.

"What, how do you like our town?" Strange voice came after. Just consider that there are twenty-two trains on which you can leave it daily."

A LITTLE girl who was watching a tallcoat ascending suddenly exclaimed: "Mamma, I shouldn't think *that* would like to have that man go up or have him live."

RAY said to his mother, who has false teeth: "Mamma, you are very lucky. Why, my dear?" "Because if your teeth ache you can pull them out at once."

SCREW in the office of a Boston newspaper: "Make a minute of that duel at Princeton, Mr. Shearer," said the chief of the news editors. "No," replied the subeditor. "Why not?" "Cause there's only two seconds in it." (For diet of accidental death caused by sudden increase of salary.)

CITY BOARDER—"I thought you said this place was convenient." House, Farmer—"Yes, marm. We have found it very convenient."

"It's a two miles from the station." "Oh! it ain't convenient to the station, of course. When I said the place was convenient it was talking about the malaria."

"Haila! Good greetings!" "Yes, my friend." "It's mighty convenient then." "In what way, pray?"

"We are only half a mile from the cemetery."

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"CHILD'S PRATTLE," (Duet). ....Sidus.

Sidus' rare compositions are certainly among the best things written for younger players, and this one is no exception to the rule.

"EDITHA WALTZ," .....Lisle Colby.

A neat little composition for younger players.

"BLESSING HEART," ("Nocturne in D flat"). .....T. Doehler.

This famous nocturne is one of the pieces in the repertoire of all noted pianists. Chevalier De Koniski has quite recently aroused great enthusiasm by his rendering of this fine composition. It is too well known to demand any extended notice at our hands.

"THE HERO'S RETURN," (Song). ....I. D. Paulon.

The words of this song were originally written to fit a quartette written by Mr. E. A. Becker for a G. A. R. entertainment. Some weeks, or perhaps months, later, Mr. Geo. T. Bulling wrote asking permission to use the words for a song to be published in the east and kindly sent his manuscript that we might see what his setting was like. Before returning Mr. Bulling his manuscript with the permission asked for, we, with a couple of friends, were comparing his setting of the words with the setting of the quartette, when one of them banded us to set our own words to our own music—the result is the present song. It is one of the evidences of the elasticity (if we may so call it) of music that these three settings, not differing greatly perhaps in point of merit, and all at least fairly satisfactory, should not have a single hair alike. The quartette to which we have alluded is published by Kunkel Brothers.

The above pieces in sheet form, cost:

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"CHILD'S PRATTLE," (Duet) Lisle Colby	60
"EDITHA WALTZ," .....Lisle Colby	65
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#### NEW MUSIC.

Among the latest of our issues we wish to call the special attention of our readers to the pieces mentioned below. We will send any of these compositions to those of our subscribers who may wish to examine them, with the understanding that they may be returned in good order, if they are not suited to their taste or purpose. The names of the authors are a sufficient guarantee of the merit of the compositions, and it is a fact now so well known that the house of Kunkel Brothers is not only fastidious in the selection of the pieces it publishes, but also issues the most carefully edited, fingered, phrased, and revised publications ever seen in America, that further notice of this fact is unnecessary.

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8

First system of a piano piece. The right hand features a melodic line with triplets and sixteenth-note runs, marked with a '3' and a '6'. The left hand provides a rhythmic accompaniment with eighth notes. Dynamics include *mf* and *ff*. Pedal markings are present at the beginning and end of the system.

*mf* *ff*

Ped.

Second system of the piano piece. The right hand continues with complex rhythmic patterns, including triplets and sixteenth-note runs. The left hand has a steady eighth-note accompaniment. Dynamics include *mf*, *f*, and *molto cres.*. Pedal markings are present throughout the system.

*mf* *f* *molto cres.*

Ped.

Third system of the piano piece. The right hand features a series of chords and sixteenth-note runs, marked with a '4'. The left hand has a steady eighth-note accompaniment. Dynamics include *ff*. Pedal markings are present throughout the system.

*ff*

Ped.

Fourth system of the piano piece. The right hand features a series of chords and sixteenth-note runs, marked with a '4'. The left hand has a steady eighth-note accompaniment. Dynamics include *ff*. Pedal markings are present throughout the system.

*ff*

Ped.

*dolce.*

Fifth system of the piano piece. The right hand features a series of chords and sixteenth-note runs, marked with a '4'. The left hand has a steady eighth-note accompaniment. Dynamics include *pp*. Pedal markings are present throughout the system.

*pp*

Ped.

First system of musical notation, measures 1-4. Treble and bass staves with complex chords and arpeggios. Pedal points are indicated below the bass staff.

Second system of musical notation, measures 5-8. Continuation of the complex harmonic texture with various fingerings and pedal markings.

Third system of musical notation, measures 9-12. Further development of the musical material, ending with a measure marked with a star.

8

*cres.* *similt.*

Fourth system of musical notation, measures 13-16. Marked with "cres." and "similt.". Includes a forte (f) dynamic marking and a pedal point.

8

Fifth system of musical notation, measures 17-20. Continuation of the musical piece, concluding with a final chord.

*Cantabile*

First system of musical notation. Treble and bass staves. The music is in 3/4 time, key of D major. It features a flowing melody in the treble and a supporting bass line. Pedal points are indicated by 'Ped.' and asterisks. Fingering numbers (1-5) are present above the notes.

Second system of musical notation. Treble and bass staves. Continuation of the melody and bass line. Pedal points and asterisks are used. Fingering numbers are present.

Third system of musical notation. Treble and bass staves. Continuation of the melody and bass line. Pedal points and asterisks are used. Fingering numbers are present.

Fourth system of musical notation. Treble and bass staves. The treble staff begins with a *ff* (fortissimo) dynamic marking. The music becomes more rhythmic with eighth notes. Pedal points and asterisks are used. Fingering numbers are present.

Fifth system of musical notation. Treble and bass staves. Continuation of the rhythmic passage. Pedal points and asterisks are used. Fingering numbers are present.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in 2/4 time and features a complex, rhythmic melody with many triplets and sixteenth notes. The voice part is in 2/4 time and features a simple melody with lyrics. The score is written in G major and 2/4 time. The piano part is marked with "Ped." and "mf". The voice part is marked with "mf". The score is written in a single system with a key signature of one sharp (F#) and a time signature of 2/4. The piano part is written on a grand staff (treble and bass clef) and the voice part is written on a single staff (treble clef). The piano part has a complex, rhythmic melody with many triplets and sixteenth notes. The voice part has a simple melody with lyrics. The score is written in a single system with a key signature of one sharp (F#) and a time signature of 2/4. The piano part is marked with "Ped." and "mf". The voice part is marked with "mf".

The musical score for "The Little Boat" is written for piano and voice. The piano part features a complex, rhythmic accompaniment with many beamed sixteenth and thirty-second notes. The vocal line is a simple melody. The piece is in the key of one sharp (F#) and 2/4 time. It begins with a piano (p) dynamic and ends with a pedal (Ped.) instruction.

*simili.*

*molto rit.*

*ff*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*Cadenza.*  
*Volante.*

*simili.*

or thus.

or thus.

*ff*

*ff*

Ped.

Ped.

or thus.

Ped.

Ped.

*ff*

Ped.

or thus.

Ped.

Ped.

Ped.

Ped.

*Cantabile.*

[illegible][illegible]

A musical score for a piano piece titled "The Rose Tree". The score is written for a single piano (p) and features a melody in the right hand and a bass line in the left hand. The key signature is one sharp (F#), and the time signature is 2/4. The piece is marked with a tempo of "Moderato". The score includes various musical notations such as notes, rests, and fingerings. There are also performance instructions like "Ped." (pedal) and "ff" (fortissimo). The piece concludes with a double bar line and a repeat sign.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a piano and includes a vocal line and a piano accompaniment. The piano part features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The vocal line is a simple melody. The score includes dynamic markings such as *mf* and *ff*, and performance instructions like "Ped." and "8-----".

or thus.  or thus. 

*ff*

*Ped.* \* *Ped.* \* *Ped.* *acc.*

*ff*

*Ped.* \* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* \*

*ff*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* \*

*ff*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*a tempo.*

*rit.* *ff*

*Ped.* *Ped.* *Ped.* *Ped.*



8 ..... 11

*f* *ff*

Ped. ✱ Ped. Ped. Ped.

8

*ff*

Ped. ✱ Ped. Ped. Ped.

*f* *ff* *rit.*

Ped. ✱ Ped. ✱ Ped. ✱

*Vivace.* 8

*Smolto cresc.*

Ped. Ped. Ped. Ped. Ped. ✱

8

*ff* *f* *f* *ff*

Ped.

# CHILD'S PRATTLE.

Carl Sidus Op. 78.

*Allegretto* ♩ = 120.

Secondo.

The musical score for "Child's Prattle" is a two-staff piece in 2/4 time, marked "Allegretto" with a tempo of 120 beats per minute. The key signature is one sharp (F#), indicating G major. The piece is in the "Secondo" position. The notation includes various musical symbols such as notes, rests, and fingerings. The first staff (treble clef) begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The second staff (bass clef) begins with a quarter note G2, followed by eighth notes A2, B2, and C3. The piece includes a "Cresc." marking at measure 8 and a "FINE." marking at measure 12.

# CHILD'S PRATTLE.

Carl Sidus Op. 78.

Allegretto ♩ — 120.

Primo.

*p* *cres.* *mf*

*mf* *cres.* *f*

*p* *cres.* *f*

*f* *FINE.*

## Trio.

## Secondo.

First system of musical notation. The Trio part (left) is in bass clef, starting with a mezzo-forte (*mf*) dynamic. It features a sequence of chords and eighth notes, with fingerings 3, 2, 3, 2, 3, 1, 3, 4, 3, 2, 1. The Secondo part (right) is in bass clef, starting with a forte (*f*) dynamic. It features a sequence of chords and eighth notes, with fingerings 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3. A right-hand (R.H.) part is indicated by a bracket.

Second system of musical notation. The Trio part (left) continues with chords and eighth notes, with fingerings 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3. The Secondo part (right) continues with chords and eighth notes, with fingerings 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3. A right-hand (R.H.) part is indicated by a bracket.

Third system of musical notation. The Trio part (left) continues with chords and eighth notes, with fingerings 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3. The Secondo part (right) continues with chords and eighth notes, with fingerings 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3. A right-hand (R.H.) part is indicated by a bracket.

Fourth system of musical notation. The Trio part (left) continues with chords and eighth notes, with fingerings 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3. The Secondo part (right) continues with chords and eighth notes, with fingerings 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3. A right-hand (R.H.) part is indicated by a bracket.

Fifth system of musical notation. The Trio part (left) continues with chords and eighth notes, with fingerings 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3. The Secondo part (right) continues with chords and eighth notes, with fingerings 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3. A right-hand (R.H.) part is indicated by a bracket.

Repeat from the beginning to Fine.

**Trio.** **Primo.**

*dolce.*

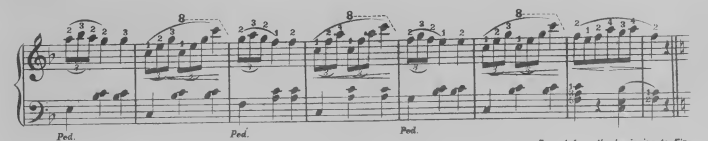
Repeat from the beginning to Fine.

# EDITHA WALTZ.

Tempo di Valse 60-80.

By Lisle Colby.

The musical score for "Editha Waltz" is presented in six systems, each consisting of a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The piece begins with a piano (*p*) dynamic and includes several measures of pedaling, indicated by "Ped." and asterisks (\*). The third system introduces a mezzo-forte (*mf*) dynamic. The fourth system contains a first and second ending, marked "1. 3." and "2.". The fifth system includes a crescendo instruction, "CTEN.", and ends with a mezzo-forte (*mf*) dynamic. The piece concludes with a "FINE." marking. The score is rich with musical details, including fingerings, slurs, and accents.



Repeat from the beginning to Fins.





a tempo.

pesante.

Ped. \*

Ped. \*

Ped. \*

8.....  
cres. molto.

*pp* leggiero.

Ped. \*

Ped. \*

Ped. \*

8.....

*sf*

rit. dim.

a tempo.

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

leggiero.

Ped. \*

Ped. \*

original.

8.....

*pp*

Ped. \*

Ped. \*

original

8

musical score for the first system. The piano part is in the left hand, and the right hand has a melody. The score includes dynamic markings *mf*, *cres.*, and *f*. Pedal points are indicated with "Ped." below the piano part. The right hand has a melodic line with various ornaments and fingerings. The tempo marking "a tempo." appears at the end of the system.

original.

musical score for the second system. The piano part is in the left hand, and the right hand has a melody. The score includes dynamic markings *f* and *leggiere.*. Pedal points are indicated with "Ped." below the piano part. The right hand has a melodic line with various ornaments and fingerings. The tempo marking "Cantabile." appears at the end of the system.

original.

musical score for the third system. The piano part is in the left hand, and the right hand has a melody. The score includes dynamic markings *fp* and *Cantabile.*. Pedal points are indicated with "Ped." below the piano part. The right hand has a melodic line with various ornaments and fingerings.

*agitato.*

Ped. Ped. Ped. Ped. Ped. Ped.

*accelerando* ..... *cres.* ..... *slent.*

Ped. Ped. Ped. Ped. Ped. Ped.

*riten.* ..... *a tempo.* ..... *accel. ler... ah... do* e

Ped. Ped. Ped. Ped. Ped. Ped.

*cres. cen... do* ..... *con forza* ..... *ritard.*

Ped. Ped. Ped. Ped. Ped. Ped.

*a tempo.* ..... *ff leggiero.* ..... *dim.* ..... *rit.*

Ped. Ped.

original.

The musical score is arranged in four systems, each consisting of a grand staff (treble and bass clefs) and a single bass staff. The notation includes complex rhythmic patterns, often with eighth and sixteenth notes, and various dynamic markings.

- System 1:** The first staff begins with a piano (*pp*) dynamic and the instruction *leggerrissimo*. The second staff has the instruction *marcato il canto*. Pedal points are indicated by "Ped." below the bass staff.
- System 2:** Continues the melodic and harmonic development. Pedal points are marked at the beginning and middle of the system.
- System 3:** The third staff includes the instruction *molto cresc.* (molto crescendo). The fourth staff shows a transition to a more active texture. Pedal points are marked throughout.
- System 4:** The final system features a *martellato* (hammered) texture in the right hand, marked with a forte (*f*) dynamic. The bass staff continues with harmonic support and pedal points.

Throughout the score, there are numerous fingerings indicated by numbers 1-5, and various articulation marks such as slurs and accents. The key signature is three flats (B-flat, E-flat, A-flat).

original.

The musical score consists of six systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes numerous slurs, fingerings (e.g., 1, 2, 3, 4, 5, 8), and dynamic markings.

- System 1:** Starts with a forte (*ff*) dynamic. Includes markings for *Ped.* (pedal) and slurs with fingerings.
- System 2:** Continues the melodic and harmonic development with various fingerings and slurs.
- System 3:** Features a *Ped.* marking and a *molto rit.* (molto ritardando) instruction.
- System 4:** Includes a *a tempo.* (allegretto) marking, a *cres.* (crescendo) marking, and an *accel.* (accelerando) marking.
- System 5:** Features a *rit.* (ritardando) marking and a *dim.* (diminuendo) marking.
- System 6:** Ends with a *a tempo.* marking and a final *Ped.* marking.

The page number 547-6 is visible at the bottom center, and the page number 421 is in the top right corner.

# THE Hero's Return.

Words and Music by

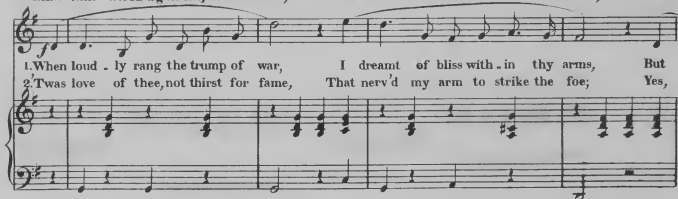
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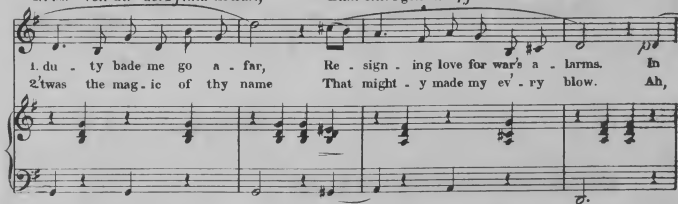
Martial ♩ - 126.



2. Die Lieb' zu dir, nicht Ruhm be - gier,      Hat mein - en Arm zum Sieg ge - stählt;      Was  
1. Als laut die Kriegstrompet' erschallt,      Träumt ich von Glück an dein - er Brust;      Mich



2. ich vollbracht, ich dank' es dir,      Dir, Süs - se, die mein Herz er - wählt.      Die  
1. riss von dir der Pflicht Gewalt,      Zum blut - gen Kampf von Liebes - lust.      In



2. Lieb' ist stark, die Lieb, ist kühn! Wie Kraft und Muth sei dein der Ruhm; Vor  
1. Thü - nen hauchtest du,, So geh! Die Schönheit ist des Tappern Lohn! Treu

1. tears, I heard thee whis - per: "Go 'None but the brave de - serve the fair; Thou'lt  
2. love is bold and love is strong! From thee the strength, the praise be thine, Thine,

2. dir leg' mei - nen Kranz ich hin; Im Herzen ruht das Hel - den - thum. Aus ist der  
1. bleib ich dir in Wohl und Weh! Sieg o - der Tod! Ich zog da - ron. Ich ging von

1. find me true, come weal or woe, Go, vic - to - ry or death to share! In voiceless  
2. thine a - lone, shall be my song, And thine should be the bays they twine. The strife is

2. Kumpf, der Lorbeer schmückt Mein Haupt und dein! Lass singen mich Hin -  
1. dir. Mirschien das All Ein leeres Nichts! Jetzt heimgekehrt, Huft  
*rit.* *Tempo I.* *f* *mf*

1. grieve I left thee then, With music now I come to thee; I  
2. done, the vict' - ry gained, Its trophies at thy feet I bring; My

*rit.* *Tempo I.* *f*

*fort, wie mich der Preis be-glückt, Der mir er-blüht durch dich, durch dich! Hin-*  
*dich der Siegs-fun-fa-re Schall; Wach auf, das mich dein Willkommen ehrt. Ruft*

bring thee peace and joy a - gain, Then, Sweet, a - wake and wel - come me! I  
 heart's unchanged, my sword unstained, Then haste, my Queen to crown me King! My

*fort, wie mich der Preis be-glückt, Der mir er-blüht durch dich, durch dich!*  
*dich der Siegs-fun-fa-re Schall; Wach auf, das mich dein Willkommen ehrt.*

bring thee peace and joy a - gain, Then, Sweet, a - wake and wel - come me!  
 heart's unchanged, my sword un-stained, Then haste, my Queen, and crown me King!



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Il Puritani—Fantasia.....	<i>C. Sidus</i>	35
Andante from 8th Symphony (Sidus) Beethoven.....	<i>Beethoven</i>	35
Fluttering Butterflies—Caprice.....	<i>H. A. Amath</i>	50

Scherzo from Reformation Symphony—(Sidus).....	<i>Mendelssohn</i>	35
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Starlight—Polka-Mazurka.....	<i>C. Sidus</i>	35
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### CORRESPONDENCE.

BOSTON.

Boston, September 15, 1884.  
EDITOR KUNKEL'S MUSICAL REVIEW:—Again your Boston correspondent writes from Boston, and, mindful of the promise, he does not even load his letter.

Home again! from a terrible home, so you need not farmigrate this letter before you print it. From Norway I went to Sweden where I heard plenty of music of the brass and bass drum order, but no great artists. In Stockholm however, I heard an orchestra of boys perform some fine selections, only I was afraid that the little performers of the bass viol would be crushed if the instruments laid upon him, and that the three foot long bass drummer might be too big an instrument and get lost. In Copenhagen, on the home journey, I found the weather so chilly that the mercury tried to crawl out of the bottom of the thermometer. Sweden was sick shed with a severe cold, and I went out to the Fvick open air concert alone. Here I found St. Olaf's Music playing the Mendelssohn Concerto with a tremolo that was due to the atmosphere, and Madame Trotter warbling while her teeth chattered. This was too cold a reception, so I started off for Germany. At Hamburg I met a number of German musical friends, among others some of the critics who had had just come up from Bayreuth. They smiled in telling me that "Parafal" was not so well performed this year as last, therefore, as I had described the Wagner performance in your column last year, in August, I thought I would seek fresh fields, and started for Cologne. In this city I was fortunate enough to meet Dr. Carl Hiller, who has recently resigned his post of Stadt Kapellmeister (which he has held for thirty-four years) and is to be succeeded by Dr. Franz Hillier, he retiring to Bonn. Dr. Hiller is one of the greatest figures in modern music, and has been fifty years a musician of eminence, and has been the director of Schumann, Mendelssohn, Chopin, Liszt, and dozens of other masters in literature and music; he has stood by the death-bed of Beethoven, and, on the other hand, has been intimate with Wagner, and has been the teacher of some of the greatest modern musicians. As conductor, composer, critic, teacher, or director, he has been always in the front rank. To converse with such a master was the most pleasant interest to me, and when I parted from the kindly, old gentleman, who greeted me pleasantly in English, I felt that I could be at ease in spite of the conversation being so much to him.

I shall not give a report of all that was said, since much was of a purely social nature, but I will try to record a few instructive remarks which he made, as these have a certain authoritative weight. Speaking of our music, he deprecates too artistic effects in art. He thought our festivals at times, too large, but felt that this evil would correct itself, and we would leave our habit of doing things by wholesale. He knew none of our great composers yet, unfortunately, but was anxious to be informed about them. He inquired as to the state of instruction in the United States. Naturally I told him of our great New England Conservatory of Music, its vast number of students coming from every state, its faculty of 100 teachers, and its general influence. Hiller himself has been a director of the Cologne Conservatory and a teacher there for many years, therefore he is interested in the cause of Conservatory teaching. Speaking of opera, he hoped we would give German opera, under the "star" system, as it does; this was imperative that every part should be well studied, speaking of the composition of the present he said that he felt that this was not the golden era of creation, and that our epoch could not compare with the great musical epoch of the very beginning of this century. "But at least," he added, "we can claim this to be the golden era of execution. The great masterworks have never received such careful and perfect performance, as they do now."

Speaking of the influence of poets upon the songs of nations, he said that he thought that the German Lied would have been created, even without a Hölzer, and cited the fact that Schiller wrote his songs before he had learned to read. Dr. Hiller spoke highly of English musical taste, and claimed for the English the right to the most artistic artists. In speaking of composers in detail, he paid a tribute to Wagner, who he thought was the greatest modern composer in the symphonic field at present. When I left the Doctor I asked him if we might not hope to see him in America yet, he gave me a half-sigh and then smiled and answered, "Oh no, that is now too late." All through the interview I was impressed with the calmness and the quietude of Dr. Hiller. When he differed from any school of composition, or music, he did so in the most courteous manner, without vehemence. But I observed that when he became eloquent in speaking of the English, he became more vehement.

I had a musical treat of quite another kind in Cologne, the next day. I was invited by editor of the *Auditorium*, *Richard* and the *Königliche Kapelle* to attend the welcome reception given by the *Chorale Vereinigung* to the *Chorale Vereinigung* of Vienna. The latter (a male chorus) had come from Austria, merely to visit the North German towns in which I have never heard such massive and powerful singing from men. The style of the Chorale Vereinigung was of a most healthy and sweeter in quality, but thinner in tone, and less interesting to me. It was the *gemuthliche*, the jolly of all the proceedings. There were complimentary speeches in which the *Chorale Vereinigung* were interested, as were the *Vines* of the latter; there were impromptu poems read; a chorus of tremendous power, with a voice which seemed to issue from some subterranean cavity within him, and to have a compass of about twelve octaves; a vocal solo, called "Within the Cellar's depth I sit"—without which no true German can be merry; and, finally, copies of a recent German were passed around, and we adjourned in singing the verses to a tune of Mozart's. Thus does your true German blend

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with and jollity with his male partners. At 1 A. M. I went to my hotel, but there was no diminution in the flow of spirits of different kinds. I understood that a J. A. K. and another singer tried to open the front door of the Cologne Cathedral, under the impression that they lived there, but I had only a respectable and manageable Kunkel/under the next day.

From Cologne to New York there were no special points of musical interest, and I finally have come back to work, but most unwillingly. I have taken the critical points of my career, passed my desk, and now look around for some pianist and singer to devour in my next letter. Meanwhile I have come to the conclusion that while a variety of music can be taken in three months, the recovery from this music is not so quick. Such at least is the experience of your stay.

I send you a copy of the "Song of Greeting," mentioned above, perhaps it may interest your German readers.

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I clip the following notice from the Indicator with reference to the new Waltz song published by your house.

"Merdy 1 Room." In the title a new waltz song, by George Scheffler. This is by far the most pretentious of Mr. Scheffler's songs and is melodious and pleasing in character, making altogether a song above the ordinary halcyon, yet possessing the same popular style. The success of this composition as a song writer is well known, and the present cannot fail to gain as great a sale as its predecessor.

The song, I learn, is having a great success wherever sung. It will be given by Mrs. Aled Huss as an interlude to-morrow, at the German theatre in Davenport, Iowa, and Miss Indefatigable at McVick's, and it will be given with German text. The authors, Messrs. Smith, Zundel, and the composer of the music may consider the success of the instantaneous hit this composition makes everywhere.

I am in picking up and will endeavor to give you a good account of this "branch of my duties" next month. Mr. Alexander DePasse, a "country" composer, is speaking the admirers of "popular songs" remains one of numerous essays written on this subject, which will be given on the next concert. I never notice any justice done to those produced in later years. Who will buy your road to the way on the last of the "turn." "I'll meet her when the sun goes down." "Some day," "Tis alone can tell," etc.

Some of these are certainly sold as well as some of the "anticipation" works. I will finish with a short, but comical song of the latest negro minstrel song, which I cut out of a Chicago paper recently. This oddity, as it is termed, is equalled only by "Don Golden Slippers" and will doubtless sell many thousands and copies.

"A ball from am no nightingale" is a fact, which cannot be disputed, but still notwithstanding to prove this assertion, to guard against any paper controversies and to at once assume a certain probable debate on the subject, before serious consequences result, I have become the pleasant duty of the Editor, [we say "pleasant" advisedly] to inform the gentle readers of this paper, that it has accidentally been a matter of vast import to the authors, to forever settle a matter of doubt of long standing.

For further particulars (or "small bills" in this case) call at the music store for a copy of the "Great Biblioplasia" oddity, entitled as above.

I hope you will "take this all in" ("I mean this letter) do not "cut it" and oblige. LAKE SHORE.

ZANESVILLE, OHIO.

ZANESVILLE, September 8, 1884.  
EDITOR KUNKEL'S MUSICAL REVIEW:—In accordance with the announcement made in the August number of KUNKEL'S MUSICAL REVIEW, the Zanesville Music Association, in connection with the College of Zanesville, has arranged to give the first Musical Festival, consisting of three grand concerts, at Schull's Co's Opera House, on Wednesday and Thursday, August 27th and 28th.

At the opening of this Festival music was crowned king, and has reigned for two days supremely triumphant, not only in this beautiful Opera House, but throughout the entire city.

The people testified their interest in the success of the Festival by profusely decorating their residences, business blocks, and public buildings. With this show of enthusiasm, one could only be surprised that the people of this city had been raised up to a higher educational standard in music through the influence of having been in such large numbers—subscribers to KUNKEL'S MUSICAL REVIEW.

However this may be, it was quite evident that some serious musical power had moved those in charge to make this Festival a successful one, not only in attracting a large number of music-loving, as well as money-spending people to this substantial old city of broad avenues and hospitable homes, but also, in the advancement of a higher taste for good music well rendered.

It was a gladsome sight for musical lovers, while standing on the corner of Main and Fifth streets, to see the people flocking to Schull's Co's Opera House like "thirty doves to a spring for drink." Their eyes could not help but gladden with ardent expressions of gratitude in the belief that all efforts in behalf of this new enterprise were soon to be crowned with success.

Considering the benefit derived from giving this Festival in a city no larger than Zanesville, there need be no apprehension about other cities undertaking to do likewise. As music has always been the leading art in civilization, it is reasonable to suppose that every effort put forth for its advancement, if undertaken by competent hands, will not fail of success. For all that has been gained by giving this Festival in Zanesville, let us extend congratulations to those who have done such earnest work; and you again, Mr. Hamilton, is entitled to a large share for advancement of a higher standard of musical culture in Zanesville.

The chorus as it appeared was the most interesting feature of the Festival.

The Zanesville chorus numbered about eighty or as highly cultivated voices as ever appeared in a chorus. Many of them and for a long time been students of the vocal art, and with their teachers joined the chorus, being ready and willing to assist in the development of an art to which they were so devoutly wedded. To this may be traced the complete triumph of the chorus, and explain the remarks made by the *Cincinnati Commercial-Gazette's* reporter, when he said:—

"Tremper, true soprano voices are seldom heard in chorus singing."

With singers of this character under the skillful direction of Prof. William Illenbach it is easy to see why the chorus musical critics from the Queen City.

The city of Zanesville also furnished a fine body of singers. They had been under the direction of Prof. Wm. Goetz, and singers from other neighboring cities added men and women to the number. The chorus numbered about thirty and eighty and performed their part of the Festival work in a pleasing and highly creditable manner. The audience was large and composed of the elite of the city. There were also many present from the larger musical centers, some even from St. Louis.

After the Raymond overture by the orchestra, its members being selected for the occasion from among the best musicians of Cincinnati, with Michael Brand as director, Mr. Wm. Illenbach, the local conductor, took the stand and directed the two first choruses, both quite effective musically, and recited by the assembly with hearty applause. Mr. Michael Brand was the next skillful leader of the performance, and all present, especially the ladies of the chorus, were delighted with him and his directing.





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### COMICAL CHORDS.

No wonder Bismarck wants to keep out the American bug. He never could stand a rival—See Fraction Post.  
SLEEPING—can conductor?—"You can roll in whenever you want to." Fat man—"Yes, and roll out when I don't want to."

An English clergyman, waxing sarcastic in the pulpit over the courtesies of the age, exclaimed: "And those things, my brethren, are done in the so-called nineteenth century."

"Ah, Mr. Hobbleton, I bear that you have been called to the ministry." Well, I can hardly term it a call. They only offer me five hundred a year. Sort of a whisper, you understand."—*Arkansas Traveler.*

A CHARM from the company, stopping at one of the hotels, sat down to dinner. Upon the bill of fare being handed to him by the waiter he remarked, that he "didn't care 'bout eatin' now; he'd wait till after dinner."—*Boston Transcript.*

"No," said Pogg meditatively, "I don't fear what may come to me in another world; it is the act of dying that fills me with a sort of nameless dread. I don't like the idea of crossing the dark river. I always was afraid of water, you know." "You shouldn't let that worry you," replied Mrs. F. "You'd have a splendid chance to try your clothes when you reached the other side."—*Boston Transcript.*

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WHEN Sir Hans Sloane lived in Bloomsbury Square, Handel visited him, and gave great offense by putting his mufin on one of the Doctor's dining chairs. The composer used to confess that it was a "careless trick," while he added: "But it did me monstrous mischief; but it cost the old pigmyform dreadfully out of sorts. I offered my best apologies, but the old miser would not have mattered none. Not at mufin and audier!" And I said, "Ah, mine God, that the rub! It was the padder. Now, mine worthy friend, Sir Hans Sloane, you have a notable excuse when you may save your coat and bodder, and lay it to that unfeeling, cornuand'ing German, and den I know it will and something to your life by sparing your burse."—*London Society.*

### A PHILOSOPHICAL TRAMP.

A Gentleman on East Fourth Street found a ragged tramp sitting him down and eating his lunch.

"Here! What are you doing there?" he shouted.  
"Partaking of a light lunch. Will you join me?" the tramp politely responded.

"No, I don't want any of your villainous feed."

"That's so, it is pretty tough kind of fodder. I just got it out of your kitchen. Your wife must be doing between cooking now."

"What's that you infernal hound?" exclaimed the angry man, starting toward the tramp, still sitting quietly on the step.

"Don't get excited, sir, don't get excited. Think a minute. Aren't you mistaken in calling me a hound?"

"No, I'm not, and I'm—" "But my dear sir, you are mistaken. I am no hound; I'm a soder."

The gentleman passed at the tramp in admiration and muttering something about a newspaper paragraph gone astray, he left him to finish his lunch.

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